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Carmen Arvale seu Martis Verber

OR

The Tonic Laws of Latin Speech and Rhythm

SUPPLEMENT TO THE

PROLEGOMENA

TO THE

History of Italico-Romanic Rhythm

BY

THOMAS FITZHUGH

PROFESSOR OF LATIN IN THE UNIVERSITY OF VIRGINIA

ANDERSON BROTHERS

UNIVERSITY OF VIRGINIA

CHARLOTTESVILLE, VA., U. S. A.

1908

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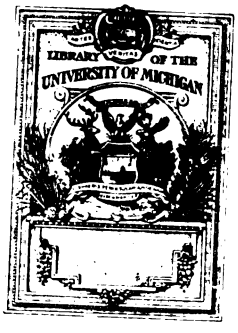

PRESENTED BY
THE AUTHOR

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MINTONI WARRENO
SACRUM.

INTRODUCTION.

Since the publication of my Prolegomena in January last, further investigation of the tonic phenomena presented by the Carmen Arvale has revealed to me in fuller light the great tonic laws of Latin speech and rhythm. This brief supplement, which will be laid before the American Philological Association at the Toronto meeting in December of the current year, presents our ancient cryptograph of the sacred spear-cult and Saturnian-ritual of Mars in all its glory as the Alpha and Omega of tonic inquiry; it will outline summarily the tonic laws of Latin speech and rhythm; and it will develop historically the salient criteria of artistic evolution.

The distinguishing difference between my final conclusions and those of Hellenizing science will be found to lie in the substitution of the principle of the initial accent and descending ictus (Ictuum Descensio) for the phonetically inadequate and erroneous generalization of the Paenultima Law, and in the substitution of the principle of the sustained accentual thesis and ictual arsis (Ictuum Sublatio) for the barren and irrelevant incident of Hellenizing quantity.

UNIVERSITY OF VIRGINIA,
November 1, 1908.

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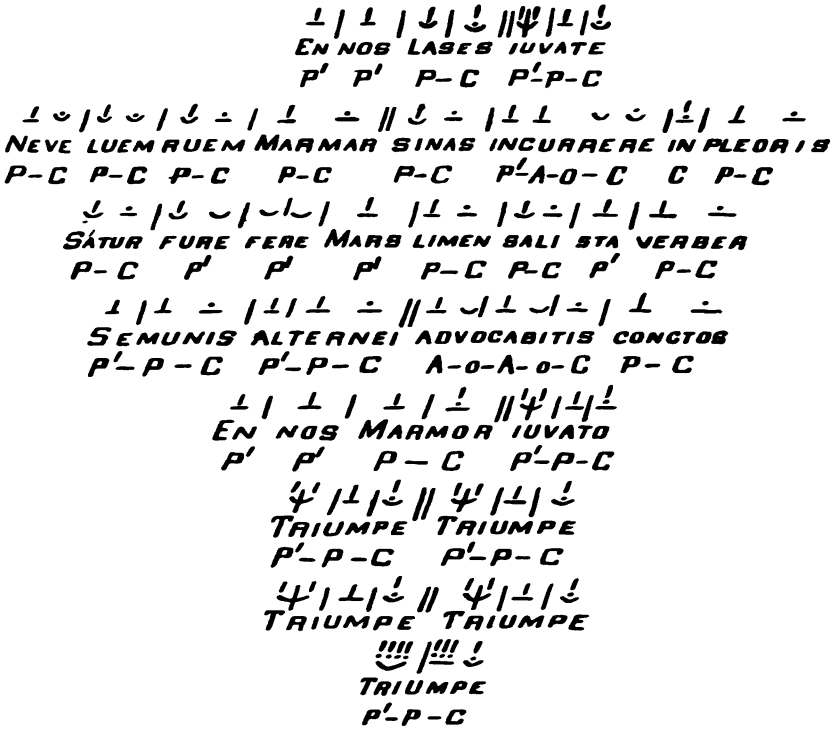
Sermonis Emendatio: Versuum Enarratio.


En nos Lases iuvate
p' p' p-C p'-p-C
Neve luem ruem Marmar sinas incurrere in pleoris
p-C p-C p-C p-C p-C p'-A-o-C C p-C
Sátur fure fere Mars limen sali sta verbera
p-C p' p' p' p-C p-C p' p-C
Semunis alternei advocabitis conctos
p'-p-C p'-p-C A-o-A-o-C p-C
En nos Marmor iuvato
p' p' p-C p'-p-C
Triumpe Triumpe
p'-p-C p'-p-C
Triumpe Triumpe
Triumpe
p'-p-C

Mau

INTERPRETATIO.

O LARES HELP US !
O LARES HELP US !
O LARES HELP US !
AND SUFFER NOT, O MARMAR, FLOOD AND DELUGE TO INVADE THE PEOPLE.
AND SUFFER NOT, O MARMAR, FLOOD AND DELUGE TO INVADE THE PEOPLE.
AND SUFFER NOT, O MARMAR, FLOOD AND DELUGE TO INVADE THE PEOPLE.
RAGE THY FULL, DREAD MARS, BESTRIDE THY THRESHOLD, STAY THY SPEAR.
RAGE THY FULL, DREAD MARS, BESTRIDE THY THRESHOLD, STAY THY SPEAR.
RAGE THY FULL, DREAD MARS, BESTRIDE THY THRESHOLD, STAY THY SPEAR.
IN TURN YE SHALL INVOKE ALL THE SEMONES.
IN TURN YE SHALL INVOKE ALL THE SEMONES.
IN TURN YE SHALL INVOKE ALL THE SEMONES.
O MARMOR, HELP US !
O MARMOR, HELP US !
O MARMOR, HELP US !
TRIUMPE ! TRIUMPE !
TRIUMPE ! TRIUMPE !
TRIUMPE !

Mau

The Tonic Laws of Latin Speech and Rhythm.

I. The Latin Tones.

1°. The Ictual Acatalexis = Ō: Unsustained grave medial stress = Ictus Anceps.

2°. The Ictual Catalexis = C = 1: Sustained subaccentual grave final or free stress = The Ictus.

3°. The Bi-ictual or Unaccentual Acatalexis = A = 2: Unsustained acute initial and medial stress before O.

4°. The Tri-ictual or Unaccentual Catalexis = Paracatalexis = P = 3: Sustained acute initial and medial stress before C.

5°. The Quadro-ictual or Bi-accentual Acatalexis and Paracatalexis = Procatalexis = P' = 4: Strongly Sustained acute initial or free stress before A or P.

II. Tonic Illustration: quĕ, vĕ, ăb, ăd, ŏb = C; nŏvĕ, ārmă, facĭlĕ, cēnsōr, sŭbĭgĭt = P-C; Scīpĭŏ, ōmnĭă, facĭlĭŭs, facĭlĭŭs = A-o-C; ĭmpĕrātŏr = A-o-P-C; Cămēnă, vĕrsūtŭm, facĭlĭă, facĭlĭŭs = P'-P-C; Mārs, fĕrĕ = P'.

III. Rhythmic Illustration: Acatalectic or Unsustained Fiet: Scīpĭŏ, ōmnĭă = A-o-o, Cămēnă, vĕrsūtŭm, sŭpĕrāssēs = P'-A-o; Catalectic or Sustained Fiet: nŏvĕ, ārmă, facĭlĕ, cēnsōr, sŭbĭgĭt, fŭit, vĭrō, aedēm, mĕrĭtō = P-C; Scīpĭŏ, ōmnĭă, facĭlĭă, facĭlĭŭs = A-o-C, Cămēnă, vĕrsūtŭm, facĭlĭă, facĭlĭŭs = P'-P-C; Acatalectic or Unsustained Dipodies: ĭmpĕrātŏr = A-o-A-o; Cămēnă, vĕrsūtŭm, facĭlĭă, facĭlĭŭs, sŭpĕrāssēs = P'-A-o; Catalectic or Sustained Dipodies: nŏvĕ, ārmă, facĭlĕ, cēnsōr, sŭbĭgĭt, fŭit, vĭrō = P-C; Scīpĭŏ, ōmnĭă, facĭlĭă, facĭlĭŭs = A-o-C; ĭmpĕrātŏr = A-o-P-C; Cămēnă, vĕrsūtŭm, facĭlĭă, facĭlĭŭs, sŭpĕrāssēs = P'-P-C.

IV. The Tonic Law of Speech: The Law of the Initial Accent and the Final Ictus: Ictuum Descensio.

Note 1. The Paenultima Law: A phonetic illusion missing the Procatalectic Dominant Tone of Latin Speech.

V. The Tonic Law of Rhythm: The Law of the Sustained Initial Accent in Thesis and the Sustained Final Ictus in Arsis: Ictuum Sublatio.

Note 1. The Quantitative Law: An irrelevant and artificial incident mistaken for the reality.

VI. Rhythmic Evolution from the Graphic Formula of Prose P'A PC: P'A PC, which permits any sequence, to the Graphic Formula of Perfect Art P'A PC: P'P, which excludes C-C, C-A, A-A, and thus requires that the Accentual Thesis shall not oftener than once fall below the Tonic Horizon of Paracatalexis, and then only after Procatalexis in the sustained rhythm, and never after Catalexis, and that the Ictual Arsis in like manner shall not oftener than once fall below the Tonic Horizon of Catalexis, and then only under the same conditions.